



The Gramophone Shop, Inc.

Record Supplement

for

May, 1942

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D	Decca	PAT	Pathé
FRM	Friends of Recorded Music	PD	Polydor
G	Gramophone (H.M.V.)	T	Telefunken
GSV	Gramophone Shop "Varieties"	TI	Timely
GT	Gamut	TC	Technichord
LUM	Lumen	V	Victor (VM, Masterpiece Set)

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Vol. V

Record Supplement for May, 1942

No. 5

ARENSKY (ANTON)

ARENSKY: Variations on a Theme of Tchaikovsky.

Op. 35a. The Philadelphia Chamber String Sinfonietta, conducted by Fabien Sevitzky. Two 12" records (4 sides), in Set VM-896†; price complete with album \$2.62

This set was not received up to the time of going to press. A review will appear in the next issue of *The Record Supplement*.

BACH (JOHANN SEBASTIAN)

BACH: Prelude in C Minor (Peters Vol. II, No. 6).

Edouard Commette (organist). 12" record (2 sides), No. C-71366D; price \$1.05

Edouard Commette, playing the organ of the Cathedral of Saint Jean, Lyons, gives a very fine performance of this well-known *Prelude in C Minor*. Choosing registrations which effectively show off his instrument, Commette has been brilliantly recorded. This work has been played by Albert Schweitzer on the organ of Ste. Aurélie, Strasbourg (in *Bach Organ Society Vol. III* — CM-320), and for those who prefer a large instrument we have no hesitancy in recommending Commette's version.

BACH: Toccata and Fugue in E Minor (arr. Stokowski) (3 sides) & *Prelude on "Eine Feste Burg"* (arr. Stokowski). The All-American Orchestra, conducted by Leopold Stokowski. Two 12" records, in Set CM-X219†; price complete with album \$2.63

Stokowski has taken art with a capital "A" and applied it to these well-known transcriptions, with the result that

they take on a sense of superficiality which entirely destroys their appeal. The performances and recording are coarse.

Recommended are the performances under Stokowski's direction by the Philadelphia Orchestra: *Toccata and Fugue in D Minor* (V-8697); *Prelude on "Eine Feste Burg"* (V-1692).

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Symphony No. 3, in E-flat Major, Op.

56—"Eroica." The Berlin Philharmonic Orchestra, conducted by Hans Pfitzner. Six 12" imported records (12 sides), Nos. D-CA8047/52; price \$9.44 the set.

Hans Pfitzner's sensitive musicianly reading of the *Eroica* continues to hold its own against many of the more highly publicized versions which have been recently added to the lists. Taken from our exclusive Decca-Polydor catalogue, Pfitzner's interpretation has the advantage of Continental recording, which has a good dynamic range, satisfactory balance and clear bass.

BEETHOVEN: Symphony No. 5, in C Minor, Op. 67.

The New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. Four 12" records (8 sides), in Set CM-498†; price complete with album \$4.73

Every great conductor since Nikisch has made a recording of Beethoven's *Fifth*, now rechristened the "V" Symphony, of which Berlioz said: "The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave reins to his vast imagination without taking for a guide or aid a foreign thought."

The most notable reading of this work is by Furtwängler (VM-426), which is closely followed by Toscanini (VM-640) and Weingartner (CM-254). Mengelberg (T-SK2210/3), Koussevitzky (VM-245) and Stokowski (CM-451) also have recorded their interpretations.

Bruno Walter conducts the New York Philharmonic Symphony in a fine version which has been excellently recorded. It will take its place with those notable readings listed above, and your choice will depend upon your favorite conductor's interpretation.

BENJAMIN (ARTHUR)

BENJAMIN: Overture to an Italian Comedy. The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record (2 sides), No. V-11-8157; price \$1.05

Arthur Benjamin (b. Sydney, Australia, September 18, 1893) is a well known British pianist and composer. After his release from a prison camp during World War I, Benjamin was appointed piano professor at the Sydney State Conservatory, and later served in the same capacity at the Royal College of Music (London). He has written two operas, numerous works for chamber music groups, songs and several pieces in the concerto form.

The Overture to an Italian Comedy, written in 1936, shows fine craftsmanship and ingenuity, and with the superb performance by Frederick Stock and the Chicago Symphony Orchestra, we have a worthwhile addition to the list. The recording is excellent.

BOITO (ARRIGO)

BOITO: Mefistofele—La Notte del Sabba Classico, Act IV. Augusta Concato (S), Maria Castagna (Ms), Ferdinando Ciniselli (T), Giuseppe Nessi (T), Antonio Righetti (Bs) with Chorus and Orchestra of La Scala, conducted by Ettore Panizza. (5 sides) & **BERLIOZ:** Damnation of Faust—Rakoczy March. La Scala Orchestra, conducted by Ettore Panizza. Three 12" records, Nos. D-25177/9; price \$2.25 the set.

Due to numerous inquiries, we call this recording of the Classical Sabbath from Boito's Mefistofele to your attention.

Given a rousing performance under the direction of Ettore Panizza, who is currently senior conductor of the

Italian wing at the Metropolitan, this scene from Boito's seldom performed score has everything that appeals to the heart of a lover of Italian opera. A satisfactory recording with a good balance which allows the soloists and ensemble to be clearly heard.

BRAHMS (JOHANNES)

BRAHMS: Two Songs for Alto Voice with Viola Obligato and Piano, Op. 91. Marian Anderson (contralto, in German) with William Primrose and Franz Rupp. Two 12" records (8 sides), in Set VM-882†; price complete with album \$2.62

Two Songs for Alto Voice with Viola Obligato and Piano, perhaps the least frequently performed of Brahms' songs, were written as a service of friendship for the Joachims. Besides requiring a vocalist of unusual endowments, they enlist the collaboration of a skilled violist and an accomplished pianist. The first, *Gestillte Sehnsucht*, is a setting of a poem by Rückert, and *Geistliches Wiegenlied*, the second, is Emanuel Geibel's poem which is based upon *Tres andais en las palmas*, a work by the Spaniard Lope de Vega.

Of *Gestillte Sehnsucht*, Frau Elisabeth von Herzogenberg says in a letter to the composer dated October 26, 1884: "But the *Lispeln der Winde* is very difficult, even for a talented singer. Why are you so cruel, turning women into oboes or violins? How thankfully the throat relaxes for the softer *Sie lispeln die Welt in Schlummer*."

The lovely old melody *Joseph, lieber Joseph mein*, a lullaby which dates back to the fifteenth century (manuscript in the Leipzig University library), on which Brahms has based *Geistliches Wiegenlied*, has also been of similar service to many other composers.

Marian Anderson contributes one of her best interpretations in this set. Showing fewer traces of excessive vibrato than usual, Miss Anderson's rich dark voice fully meets the technical problems of the songs, and with Mr. Primrose's beautifully played obligato and Mr. Rupp's expert accompaniment we have an unusually rewarding performance of this work. Another interpretation of high artistic value was contributed by Nancy Evans (D-K901/2), reviewed in the September, 1939, Record Supplement). It is, however, the collaboration of Miss Anderson and Messrs. Primrose and Rupp which carries off the honors. Their performance of this work, which appears on the domestic list for the first time, should find a place in many record libraries.

BRAHMS: Six Intermezzi & Two Rhapsodies. Artur Rubinstein (pianist). Four 12" records (8 sides), in Set VM-893; price complete with album \$4.72

Artur Rubinstein has performed the following selections in this Brahms recital:

- Intermezzo in E Flat Major, Op. 117, No. 1
- Intermezzo in B Flat Minor, Op. 117, No. 2
- Intermezzo in A Major, Op. 118, No. 2
- Intermezzo in E Flat Minor, Op. 118, No. 6
- Intermezzo in A Minor, Op. 76, No. 7
- Intermezzo in C Major, Op. 119, No. 3
- Rhapsody in E Flat Major, Op. 119, No. 4
- Rhapsody in B Minor, Op. 79, No. 1

These "mighty miniatures" afford Mr. Rubinstein an opportunity to contribute to the lists one of the best albums of short works that we have had in some time. Playing with his usual musicianly understanding and superb technique, Rubinstein easily captures the honors over all of his contemporaries who have recorded these pieces before. The piano tone has been captured with the greatest fidelity, and the recording is excellent. However, there are several noisy places on the surfaces of the review copy of this set.

BRAHMS: Trio (Piano, Violin and Cello) No. 1, in B Major, Op. 8. Artur Rubinstein, Jascha Heifetz and Emanuel Feuermann. Four 12" records (8 sides), in Set VM-883†; price complete with album \$4.72

The Trio No. 1, in B Major, enjoys the distinction of being at one and the same time a product of Brahms' earliest and latest periods of composition. Written during the winter of 1853-54, before his twenty-first year, it was completely revised almost thirty years later. His guiding principle seems to have been a desire to curb the long-winded exuberance of his youth, for the revised form is practically a new composition based upon elements of the original score. There are four movements: *Allegro con moto*; *Scherzo*; *Adagio non troppo*; *Allegro molto agitato*. With his customary diffidence, Brahms, in speaking of the revised work, said: "It will not be so wild as it was before, but whether it will be better — ?" However, viewed strictly on its own merits, the revised version, which is performed here, is one of the finest trios in the entire literature of chamber music.

The collaboration of Messrs. Rubinstein, Heifetz and Feuermann is most successful. They have submerged their individual personalities and perform with a degree of rapport which if developed should make them an outstanding

chamber music ensemble. At present, while their performance is good, it would be going too far to claim that they have attained the pinnacle of perfection.

The Trio No. 1, in B Major, has been absent from the domestic lists since the discontinuance of the version by the Elly Ney Trio (B-90324/7). With this fine performance by Messrs. Rubinstein, Heifetz and Feuermann, with its clear well balanced recording, an important gap in the chamber music repertory has been filled.

CAMPBELL-TIPTON: A Spirit Flower. See EDWARDS: *Into the Night*.

CHOPIN: Mazurka in A Minor, Op. 17, No. 4. See FRANCK: *Prelude, Choral and Fugue*.

COUPERIN (FRANCOIS "LE GRAND")

COUPERIN: Concert No. 9—"Ritrato dell'Amore." A. Navarra (Vcl), H. Merckel (Vl), Goetgheluck (Oboe), F. Oubradous (Bassoon), Isabelle Nef (harpsichord), directed by Roger Desormière. Two 10" imported records (4 sides), Nos. OL-73/4; price \$4.40 the pair.

The 9e Concert Intitulé of François Couperin is one of the group of *Les goûts réunis, ou les nouveaux concerts*, written in 1724. The introduction *Le Charme* is followed by the following airs and dances: *L'Enjouement*; *Les Graces*; *Courante Française*; *Le Je-ne-sçay-quoy*; *La Vivacité*; *La noble Fierté*; *Sarabande*; *Le Douceur*; *L'et Caetera ou Minuets*.

Superbly performed, under the direction of Roger Desormière, this delightful old work has a definite melodic and rhythmic appeal. The recording is excellent.

COUPERIN: Les Fastes de la grande Ménestrandise. Marcelle de Lacour (harpsichordist). 12" imported record (2 sides), No. OL-11; price \$2.75

Prompted by the quarrel between the established musicians and the *ménestriers*, or wandering musicians, *Les Fastes de la grande Ménestrandise* has been described as a satirical keyboard comedy in five acts. This is the only complete version of this work on records. Excerpts, *Les Vieilleux* and *Les Jongleurs* are included in the Couperin Society Album played by Wanda Landowska.

Originally reviewed in the August, 1938, *Record Supplement*, this superbly performed and recorded disc was especially recommended for its historical importance and absorbing musical interest.

COUPERIN: Motet—Venite Exultamus Domino. Erika Rokyta (soprano), Germain Cernay (mezzo-soprano) with Paul Brunold (organist) & **Note sur la Musique Religieuse de François Couperin** (spoken in French). 12" imported record, No. OL-49; price \$2.75

We have just received a shipment of this Motet, which was reviewed in the August, 1939, *Record Supplement*. The recording is good, and the remarks by Paul Brunold, who is organist at St. Gervais, are clearly spoken.

COUPERIN (LOUIS)

COUPERIN: Tombeau de Mr. De Blancrocher & Chaconne et Duo. Marcelle de Lacour (harpsichordist). 12" imported record, No. OL-12; price \$2.75

Louis Couperin, uncle of François "Le Grand," was an organist at St. Gervais, and composed for the harpsichord many works of firmly knit contrapuntal texture. This fine recording, another recent arrival, was originally reviewed in the August, 1938, *Record Supplement*.

CORELLI (ARCANGELO)

CORELLI: Suite—Sarabande; Giga; Badinerie (trans. H. Kindler). The National Symphony Orchestra, conducted by Hans Kindler. 12" record (2 sides), No. V-11-8111; price \$1.05

The three sections which make up this suite are taken from Sonatas, Op. 5 as follows: *Sarabande*—Third movement from No. 7; *Giga*—Second movement from No. 9; *Badinerie*—Gavotta from No. 11. Hans Kindler has made a most engaging transcription which we find more in the spirit of the original than that which is played by the Madrid Symphony Orchestra, conducted by Arbos (C-68811D).

The National Symphony Orchestra under Mr. Kindler's direction gives a splendid performance, and the recording is clear.

DEBUSSY: Romance. See **COLLECTIONS—ENCORE ALBUM**

DONIZETTI (GAETANO)

DONIZETTI: L'Elisir d'Amore—Una furtiva lagrima, Act II & VERDI: Rigoletto—Ella mi fu rapita (Recit); Parmi veder le lagrime, Act II. Enrico Caruso (tenor, in Italian) with Victor Symphony Orchestra. 12" record, No. V-11-8112; price \$1.05

Here we have two of Caruso's most popular interpretations "re-created." The *Una furtiva lagrima* and *Parmi veder le lagrime* have had modern orchestral accompaniments dubbed in, and aside from a slight darkening of the vocal quality it can be said that this is one of the most successful records of its kind.

DUPARC: Chanson triste. See **COLLECTIONS—French Art Songs**

EDWARDS (CLARA)

EDWARDS: Into the Night & CAMPBELL-TIPTON: A Spirit Flower. Gladys Swarthout (mezzo-soprano) with the Victor Symphony Orchestra, conducted by Wilfred Pelletier. 10" record, No. V-10-1001; price 79c

Gladys Swarthout has chosen two songs by American writers, for which we have had numerous requests, for this month's list. Clara Edwards' *Into the Night* and Campbell-Tipton's *A Spirit Flower*, both making their first appearances, are expressively sung by one of the most beautiful voices before the public today.

Mr. Pelletier's fine accompaniments and Miss Swarthout's rich expressive voice have been faithfully captured on this excellent little disc.

ERNST (HEINRICH W.)

ERNST: Hungarian Airs, Op. 22. Ossy Renardy (violinist) with Walter Robert (pianist). 12" record (2 sides), No. V-11-8113; price \$1.05

Heinrich Wilhelm Ernst was a Moravian violinist and composer. He has fashioned a fantasia on several Hungarian airs which Ossy Renardy adequately performs on this record. The recording is good.

FAURE: Après un rêve. See **COLLECTIONS—French Art Songs**

FAURE: Tarantelle. See **COLLECTIONS—ENCORE ALBUM**

FRANCK (CESAR)

FRANCK: Prelude, Choral and Fugue (5 sides) & **CHOPIN: Mazurka in A Minor, Op. 17, No. 4.** Boutet de Monvel (pianist). Three 12" imported records Nos. G-L1043/5; price \$6.30 the set.

Mlle. Boutet de Monvel's interpretation of the *Prelude, Choral and Fugue* was originally reviewed in the October, 1938, *Record Supplement*. Since then we have had a fine version of this work by Egon Petri (CM-X176). However, while Mlle. de Monvel's interpretation does not have the dynamic fullness of the Dutch pianist's, there are many rewarding facets to her work. The recording is excellent.

GLUCK (CHRISTOPH WILLIBALD)

GLUCK: *Orfeo ed Euridice*—*Che puro ciel*, Act III & *Che faro senza Euridice*, Act IV. Rise Stevens (mezzo-soprano, in Italian) with Columbia Concert Orchestra, conducted by Erich Leinsdorf. 12" record, No. C-71365D; price \$1.05

Introducing Orfeo's aria from the Champs-Élysées scene to the list for the first time in an isolated version, this commendable disc by Rise Stevens also offers the young American artist's interpretation of *Che faro senza Euridice*. Although hampered by insensitive and hurried accompaniments under Mr. Leinsdorf's direction, Miss Stevens does her best singing to date on records. The recording is good.

The French version of Gluck's opera *Orphée et Eurydice* has been eloquently recorded in an abridgment and issued by Columbia (C-Op. 15) with Alice Raveau (*Orphée*), and Germaine Feraldy (*Eurydice*).

GRIEG (EDVARD)

GRIEG: *Twelve Songs*. Astra Desmond (Contralto, in Norwegian) with Gerald Moore (pianist). Two 10" and two 12" imported records (8 sides), Nos. D-M491/2 & K961/2; price \$5.25 the set.

Astra Desmond, who has made a special study of Grieg's songs and uses the original edition in this recital, is a singer whose name should become well-known in America. In this recital she has chosen the following songs:

- En Svane, Op. 25, No. 2
- Efteraarstormen, Op. 18, No. 4 (The Autumn Storm)
- Foraarsregn, Op. 49, No. 6 (Spring Rain)
- Med en primula veris, Op. 26, No. 4
- Tak for dit raad, Op. 21, No. 4 (Thanks for thy rede)
- Stambogssrim, Op. 25, No. 3 (Verse for an Album)
- Med en vandlilje, Op. 25, No. 4
- Vug o vove, Op. 49, No. 2 (Rock o Wave)
- Kjaerlighed, Op. 15, No. 2 (Love)

Jeg elsker dig, Op. 5, No. 3

Der skreg en fugl, Op. 60, No. 4

Det første møde, Op. 21, No. 1

Many of these songs are available for the first time, and Miss Desmond's performances may be considered authoritative. Her interpretations of several of the old "war-horses" are decidedly in better taste than those we have been accustomed to hear from many artists in the international celebrity class.

Astra Desmond, whose intelligent and revealing interpretations are so beautifully recorded here, possesses none of the usual vices of the contralto. She does not hoot, there is no wobble, and the voice is of a beautiful even quality throughout its entire range. Gerald Moore is the accompanist, and the collaboration of these two artists reveals Grieg's songs in a completely new light.

GRANADOS: *Oriental*. See **COLLECTIONS—ENCORE ALBUM**

HAHN: *L'Heure exquise*. See **COLLECTIONS—French Art Songs**

HAHN: *Offrande*. See **COLLECTIONS—French Art Songs**

HAHN: *Si mes vers avaient des ailes*. See **COLLECTIONS—French Art Songs**

HANDEL (GEORGE)

HANDEL: *Chaconne in G Major*. Edwin Fischer (pianist). 10" imported record (2 sides), No. G-DA4401; price \$2.10

Once available on domestic Victor, Edwin Fischer's superb performance of the *Chaconne in G Major* has been eagerly sought after on the imported pressing. We are fortunate in having a limited supply of this excellent little record, and list it at this time.

HANSON (HOWARD)

HANSON: *The Lament for Beowulf*, Op. 25. The Eastman School Choir and the Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson (5 sides) & **NORTON:** *Prologue from Dance Suite*. The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. Three 12" records, in Set VM-889†; price complete with album \$3.67.

Completed in 1925, *The Lament for Beowulf* for mixed chorus and orchestra was first performed at the Annual May Festival at the University of Michigan in 1926. The composer, in writing of the inception of this score, said: "It is quite understandable that the Sagas of the north-land should have been of great interest to me. For years I read carefully a mass of this material. Then while on a visit to England I found a translation of the Beowulf epic by William Morris and A. J. Wyatt. It attracted me immensely and from this I chose one episode which is the text for my composition."

"Carrying my prize with me I went to Scotland for a short stay there, in an environment, rugged, swept with mist and wholly appropriate to the scene of my story—I began sketches of the music. These I took with me to Rome, where I held a fellowship at the American Academy, and later brought to this country where the work was completed."

The part chosen depicts the scene of Beowulf's burial, and we feel that extracts from Dean Earl V. Moore's comments on the first performance will be of interest. "In this composition, Mr. Hanson has created a work of commanding importance in the field of choral literature; he displays restraint as well as power of expression . . . The relationship of music and poem is so direct and intimate, that the archaic character of each seems mutually interactive, that the mood of the text is . . . reflected in the unusual harmonic texture of the vocal and instrumental polyphony."

The Eastman School Choir and the Orchestra give a very fine performance under the direction of the composer. The vocal and orchestra parts have been clearly and faithfully captured in a very fine recording.

To complete the set the *Prologue* from Spencer Norton's *Dance Suite* has been chosen.

HOWE: *Allegro Inevitable*. See **MASON:** *Quartet*.

INDY (VINCENT D')

INDY: *Sonata in C, Op. 59 for Violin, and Piano*. Charles Bistesi and Mlle. Andrée Vidal. Four 12" imported records (8 sides), Nos. G-L1069/72; price \$8.40 the set.

The only recording of this interesting Sonata by D'Indy, this version was reviewed originally in the *July, 1940*,

Record Supplement. As was noted, then the performance is first rate, and the recording can be highly endorsed for its fine clear tone.

IVES (CHARLES)

IVES: *Sonata No. 4, for Violin and Piano—"Children's Day at the Camp Meeting."* Joseph Szigeti and Andor Foldes. 12" record (2 sides), No. NMR-1612; price \$2.10

Charles Edward Ives (b. Danbury, Conn., October 20, 1874) is one of the more important American composers. He attended Yale, where he studied under Horatio Parker, and received his organ training under Dudley Buck. His compositions include works for orchestra, chamber music groups, choral groups, and songs.

The *Fourth Sonata—"Children's Day at the Camp Meeting,"* was composed in 1916. There are three short movements: *Allegro; Largo; Allegro*. Mr. Ives describes this work as follows: "A kind of reflection remembrance, expression . . . of the children's services at the outdoor summer camp meetings . . . held in many farm towns in Connecticut in the seventies, eighties, and nineties . . . On Children's Day, the children would, at times, get stirred up, excited, and even boisterous, but underneath . . . there was usually something serious . . . Deacon Grey would occasionally have to 'Sing a Caution'."

Mr. Szigeti's performance of this work, the second in the *League of Composer's* series, is expertly executed, and Mr. Foldes gives him admirable support, but unfortunately the recording is dull and tubby.

KERN (JEROME)

KERN: *Very Warm for May—All the Things You Are & Music in the Air—The Song Is You*. John Charles Thomas (baritone) with the Victor Concert Orchestra, conducted by Frank Tours. 12" record, No. V-11-8110; price \$1.05

Two of Kern's popular "hit songs" which would be passed by if it were not for the outstanding vocalization of Mr. Thomas. Rarely if ever, has the superb voice of John Charles Thomas been captured with such fidelity, and his use of *legato* should serve as a model for aspiring vocalists. The recording is first rate, and the accompaniments are admirably played.

MASON (DANIEL GREGORY)

MASON: Quartet (Strings) in G Minor, Op. 19 (5 sides) & HOWE: *Allegro Inevitabile*. The Coolidge Quartet. Three 12" records, in Set VM-891†; price complete with album \$3.67

Daniel Gregory Mason's Quartet in G Minor on Negro Themes will be reviewed in the next issue of *The Record Supplement*.

NORTON: Prologue. See HANSON: *The Lament for Beowulf*.

PALADILHE: *Psyche*. See COLLECTIONS—French Art Songs

PAULIN: *Que deviennent les roses*. See TCHAIKOVSKY: *Tot seul*.

PROKOFIEV: *Masques*. See COLLECTIONS—ENCORE ALBUM

PUCCINI (GIAOCOMO)

PUCCINI: *La Tosca—Recondita armonia*, Act I & E lucevan le stelle, Act III. Jan Kiepura (tenor, in Italian), with Orchestra, conducted by Hans Wilhelm Steinberg and Robert Armbruster respectively. 10" record, No. C-17310D; price 79c

The Polish tenor Jan Kiepura adds nothing to his artistic stature with his first domestic recording. Offering two of the most popular arias in Italian opera, he succeeds by indulging in all of the tricks of the worst possible taste in spoiling the effect of his naturally good vocal equipment. The recording is very clear, and if only Mr. Kiepura would sing we would have had a good record.

RAVEL: *Pièce en Forme de Habanera*. See COLLECTIONS—ENCORE ALBUM

RIMSKY-KORSAKOV (NIKOLAI)

RIMSKY-KORSAKOV: *Tsar Saltana—Flight of the Bumble Bee* (arr. Stokowski) & TCHAIKOVSKY: *Humoresque*, Op. 10, No. 2. (arr. Stokowski). The All-American Orchestra, conducted by Leopold Stokowski. 10" record, No. C-19005; price 79c

Two overdressed arrangements of popular classics which have been performed under the direction of Stokowski. The performances and recording are fair.

ROSSINI (GIOACCHINO)

ROSSINI: *L'Italiana in Algeri—Overture*. The CB Symphony, conducted by Howard Barlow. 12" record (2 sides), No. C-71364D; price \$1.05

Mr. Barlow and the excellent CB Symphony turn in a deft performance of the Overture to Rossini's *The Italian Girl in Algiers*. Clearly recorded, this is another example of Mr. Barlow's fine conducting.

We would, however, like to call the attention of the labeling department to the fact that *L'Italiana in Algeri* can never be translated as *The Italians in Algeria*, but should be *The Italian Girl (or Woman) in Algiers*. Why carry on this misconception?

SAINT-SAENS: *The Swan*. See COLLECTIONS—ENCORE ALBUM

SCHUBERT (FRANZ)

SCHUBERT: *Quintet (Strings) in C Major*, Op. 163. The Budapest String Quartet and Bernar Heifetz (2nd cellist). Six 12" records (12 sides), in Set CM-497†; price complete with album \$6.83

The *Quintet in C Major*, Op. 163, dated 1828 and probably written during September of that year, is one of Schubert's greatest masterpieces. In this work he followed the method of Boccherini by adding a second cello, with its great range of color, instead of using the darker toned viola, which had become more or less conventional with Mozart and Beethoven. This additional sonority is advantageously shown in the second theme of the first movement when the two celli embark on a song of indescribable loveliness. Also, the five-part writing permits new groupings and allows for greater opportunities to achieve delicate effects of timbre. There are four movements: *Allegro ma non troppo*; *Adagio*; *Scherzo*; *Allegretto*. This is a work of deeply personal character in which many commentators have read autobiographical meanings.

The first American performance of the *Quintet in C Major*, Op. 163, was given by the Budapest Quartet and an assisting artist during the season of 1930-31. However, although seldom performed, this work is well known to record buyers through the recording by the Pro Arte Quartet and Anthony Pini (VM-299), and also the version by the London String Quartet and Horace Britt (CM-95), which has been discontinued. The reading by the Budapest Quartet and Bernar Heifetz is one of great beauty and does full justice to the score.

Columbia has matched the excellent performance with clear, well-balanced recording in which the instrumental timbres have been captured with fidelity.

SCHUBERT: Sonata No. 10, in D Major, Op. 53 (9 sides) & **March in E Major**. Artur Schnabel (pianist). Five 12" records, in Set VM-888†; price complete with album \$5.77

Artur Schnabel is responsible, in a great measure, for bringing back into the concert repertory the all but forgotten piano sonatas of Schubert. Speaking of them and their performance, Mr. Schnabel writes: "These sonatas have lain dormant for so many years that no tradition whatsoever exists for the performance of them. The lack of tradition... makes Schubert's piano pieces actually novelties, both for the players and the listeners. Novelties of such deep originality, spontaneous nobility, and often transcendental inspiration, as expressed in Schubert's music, demand as approach to them an attitude beyond routine or glamour, erudition, fashion or 'relaxation'... They demand, as do all great works of art, uninterrupted participation of all the functions engaged in the give-and-take relation between the individual and art."

Dating from 1825, the *Sonata No. 10, in D Major*, Op. 53, although appearing on the list for the first time, will be found to contain many familiar themes. It has contributed thematic material for *Blossom Time*, and a transcription for violin and piano of the fourth movement, a naive *Rondo*, has been frequently recorded. Containing a wealth of melody, this sonata is in four movements: *Allegro vivace*; *Con moto*; *Scherzo (Allegro vivace)*; *Rondo (Allegro moderato)*.

Schnabel, whose reputation has been built largely on his interpretations of Beethoven's piano music, is even more fortunate with Schubert. Making less heroic demands upon his technique, Schubert's idiom affords him an opportunity for superb performances in which his interpretations excel.

The recording, made in Europe, is first-rate, having a good balance of tone, and has captured Mr. Schnabel's artistry with fidelity.

SOWERBY (LEO)

SOWERBY: Symphony in G Major for Organ. E. Power Biggs playing the Organ of the Memorial Church, Harvard University. Four 12" records (8 sides), in Set VM-894†; price complete with album \$4.72

This important addition to the organ repertory did not arrive in time for review, but will be included in the next issue of *The Record Supplement*.

STRAUSS (JOHANN 2nd)

STRAUSS: Tales from the Vienna Woods (arr. Brossement) & **Die Fledermaus—Mein Herr, was dächten sie von mir**, Act I. Lotte Schoene (soprano, in German) with Berlin State Opera Orchestra, conducted by Leo Blech. 12" imported record, No. G-D1733; price \$2.62

Lotte Schoene exhibits her delightful voice and fine musicianship in these two Strauss numbers. A brilliant execution of Brossement's arrangement of *Tales from the Vienna Woods* is coupled with an ingratiating performance of Adele's first act aria from *Die Fledermaus*. First class singing and excellent recording are features of this disc.

TCHAIKOVSKY (PETER ILITCH)

TCHAIKOVSKY: Don Juan's Serenade, Op. 38, No. 1 & **SAINT-SAENS: Danse Macabre**. Nelson Eddy (baritone, in French) with Orchestra, conducted by Robert Armbruster. 10" record, No. C-17309D; price 79c

Tchaikovsky's *Don Juan's Serenade* and Saint-Saens' *Danse Macabre*, two staples of the concert repertory, are offered by Nelson Eddy on this month's list. Singing in a dull, lusterless manner, Eddy has been clearly recorded. Both of these songs have been available before. Vladimir Rosing's interpretation of *Don Juan's Serenade* (D-20364), which is sung in Russian, and Norman Cordon's fine version of *Danse Macabre* (V-2165) are particularly recommended.

TCHAIKOVSKY: Humoresque. See **RIMSKY-KORSAKOV: Tsar Saltana—Flight of the Bumble Bee.**

TCHAIKOVSKY: Symphony No. 4, in F Minor, Op. 36. The NBC Symphony Orchestra, conducted by Leopold Stokowski. Five 12" records (10 sides), in Set VM-880†; price complete with album \$5.77

The *Fourth* completed at San Remo, Italy, on January 7, 1878, and bearing a dedication to Mme. Von Meck, has always held a prominent place in the symphonic repertory since its Moscow *première*. As it was written during a period of depression, the composer has said of this work that it was a true echo of his moods. There are four movements: *Andante sostenuto*, *Moderato con anima*; *Andantino in modo di canzonetta*; *Scherzo—Pizzicato ostinato (Allegro)*; *Allegro con fuoco*. The *Finale* is based upon a Russian folk-song, *In the fields there stood a birch tree*. Having furnished Mme. Von Meck with a program, Tchaikovsky refused Taneiev a similar service, and stated that his work was a reflection of Beethoven's Fifth Symphony, of which he had not copied the musical contents, only borrowed the central idea. He said, however, that: "There is not a single bar in this *Fourth* Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

From the early days of recording the lists have been seen to contain either excerpts from this work, or, later when the art of recording had sufficiently advanced, complete versions. For several years the interpretations of Tchaikovsky's works by the distinguished Serge Koussevitzky have been accepted as standard. Every new version either stands or falls according to the conductor's grasp of the score and his mastery of the orchestra when measured against the Koussevitzky reading. Mitropoulos and the Minneapolis Symphony (CM-468) gave us a highly personalized account of the score which fell far short of capturing the mood of the work, while the present version by Stokowski and the NBC Symphony, which is nearer the spirit of the composition, is devitalized in a very elegant reading affording the conductor every opportunity to display his mastery of the orchestra, and therefore could hardly be called a true account of the work.

The recording, made in the Cosmopolitan Opera House, New York, is first-rate, but once again for a true interpretation of the *Fourth* it is necessary to return to the excellent Koussevitzky-Boston Symphony set (VM-327).

TCHAIKOVSKY: Toi seul, Op. 57, No. 6 & PAULIN: Que deviennent les roses, Op. 110. Grace Moore (soprano, in French) with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-11-8158; price \$1.05

Grace Moore offers two songs in French on this month's list. *Toi seul, tu croyais à mes souffrances* has been recorded in a Russian translation by Maria Kurenko in her fine recital of Tchaikovsky songs (VM-678), and while Miss Moore gives every evidence of having no conception of the meaning of the text, her version is aurally more pleasing. Paulin's *Que deviennent les roses* is given a better interpretation. The recording is not of Victor's best, and Miss Moore's fine voice is therefore placed at a disadvantage.

TELEMANN (GEORG PHILIPP)

TELEMANN: Suite in A Minor for Flute and Strings.

William Kincaid (flutist) and the Philadelphia Orchestra, conducted by Eugene Ormandy. Two 12" records (4 sides), in Set VM-890†; price complete with album \$2.62

Georg Philipp Telemann (1681-1767) was a prolific composer of all sorts of music. His compositions listed in Baker's *Biographical Dictionary of Musicians* includes about 40 operas, 12 series of cantatas and motets for the church year (about 3,000 numbers with orchestra or organ), Passions, other church services, over 600 suites (called overtures), as well as a great quantity of other secular music. It is interesting to note that he had been offered the cantorship of St. Thomas' Church in Leipzig, and only after negotiations had fallen through was the post offered to Bach. He was godfather to Bach's son Karl Philipp Emanuel.

The *Suite in A Minor for Flute and Strings* is one of the several hundred suites which Telemann composed in the manner of the French overture. There are the following movements: *Ouverture*; *Les Plaisirs et Air à L'Italian*; *Menuet et Passepied No. 1*; *Passepied No. 2*; *Polonaise Réjouissance*. The music will be found to have a wide appeal due to its melodiousness and charm.

William Kincaid, first flutist of the Philadelphia Orchestra, and the members of the Orchestra under Mr. Ormandy's direction, give a first rate performance that has been expertly and clearly recorded.

VERDI: *Rigoletto*—Ella mi fu rapita. See DONI-ZETTI: *L'Elisir d'Amore*—Una furtiva lagrima.

WEBER (CARL MARIA VON)

WEBER: *Sonata (Piano) No. 1, in C Major, Op. 24*. Claudio Arrau (pianist). Three 12" records (6 sides), in Set VM-884†; price complete with album \$3.67

Weber's formative years fell within the last decade of the eighteenth century, and his vital creative activity belongs wholly to the nineteenth century. This fact is not without importance, for it explains an interesting contradiction between his thinking and creating. As Einstein has written: "He not only stands upon its threshold: he opens it and is its first modern musician." He fancied himself a Mozartian, and, like Spohr, his appreciation of Beethoven was limited mainly to the master's "first compositions." Yet in his music, which marks him as a composer of the new century, Weber tackled two of the touchstone problems of nineteenth century composition: the sonata form, and the new piano technique.

The *Sonata No. 1, in C Major*, written in 1812, reveals Weber as a precursor of Chopin, Schumann and Mendelssohn and shows that clearness of design and concentration were not among his strong points. It also indicates that it was written by a great piano virtuoso for salon and concert hall performance by other virtuosos. There are four movements: *Allegro*; *Adagio*; *Minuetto (Allegro)*; *Rondo (Presto)* which is familiar under the title *Perpetual Motion*. A work of great melodic appeal, this sonata, which is recorded completely for the first time, is of considerable importance in the development of piano music.

Claudio Arrau, whose auspicious debut as a Victor recording artist playing Mozart's *Sonata in D Major, K. 576* (VM-842) was highly acclaimed, gives us another superb performance. His innate musicianship and remarkable technique enable him to endow the music, which is touched, as Einstein aptly remarks, "with the fatal brilliance of the nineteenth century, which Schumann and Chopin did not overcome without difficulty and upon which Liszt continued to build," with a transcendent quality.

The recording is excellent in every respect. It has a faithful piano tone, with the proper relationship between the treble and bass.

COLLECTIONS

ENCORE ALBUM. Gregor Piatigorsky (cellist) and Valentin Pavlovsky (pianist). Three 10" records (6 sides), in Set CM-501; price complete with album \$2.89

This collection of pieces which Mr. Piatigorsky plays as encores on his recitals includes:

DEBUSSY: *Romance*

FAURE: *Tarantelle*

GRANADOS: *Oriental (Spanish Dance No. 2)*

PROKOFIEV: *Romeo and Juliet — Masques* (arr. Piatigorsky)

RAVEL: *Pièce en Forme de Habanera*

SAINT-SAENS: *The Swan (from Carnival of the Animals)*

Piatigorsky, who has been called the Russian Casals, exhibits his warm rich tone and excellent musicianship advantageously in these short pieces. The recording has effectively captured Mr. Piatigorsky's fine interpretations and beautiful playing in a realistic manner. There is a good balance between the cello and the piano.

FRENCH ART SONGS. Maggie Teyte (soprano, in French) with Gerald Moore (pianist). Three 10" records (6 sides), in Set VM-895; price complete with album \$2.89

Maggie Teyte, undisputedly the greatest interpreter of French songs recording today, has been busy in the HMV studios in England, and from her extensive repertory the following songs have been chosen for this album:

DUPARC: *Chanson triste*

FAURE: *Après un rêve, Op. 7, No. 1*

HAHN: *L'Heure exquise*

HAHN: *Offrande*

HAHN: *Si mes vers avaient des ailes!*

PALADILHE: *Psyché*

Eagerly awaited by a vast circle of friends and admirers, this recital by Maggie Teyte of French Art Songs will take its place beside the memorable *Songs of Debussy* (VM-322) which has won international acclaim as one of the great milestones in gramophonic history.

Selecting two of the songs closely associated with her career: Fauré's *Après un rêve*, and Hahn's *Si mes vers*, Maggie Teyte at once shows that her voice has retained all of its limpid beauty, and that her impeccable art has grown, if possible, since she last appeared on the Victor label. The next two songs are widely contrasting in character. *Psyché*, Corneille's poem of passionate yearning, which has been set by Emile Paladilhe, and Duparc's exquisitely tender *Chanson triste* show Miss Teyte's golden voice to perfection, and rank among the finest things she has done for the gramophone. The recital concludes with two settings by Reynaldo Hahn of poems by Paul Verlaine: *Offrande* and *L'Heure exquise*. *Offrande*, less frequently heard, is a "first" on the domestic list and is a warm glowing jewel to add to the repertory, while *L'Heure exquise* reveals the artist's perfect phrasing and control at their best. In all of this superb vocalization, Miss Teyte has the collaboration of Gerald Moore at the piano. The sensitive accompaniments, like the artistry of the singer, have been faithfully captured by the recording stylus and transferred to this outstanding addition to the recorded repertory of French Art Songs with breathtaking clarity.

Last month's issue of *The Record Supplement* listed a number of imported recordings by Maggie Teyte, and after we had gone to press we were informed that the first two records of this album would contain four of the songs which appeared there. The supply of the imported pressings was limited and many prospective purchasers were disappointed; however they now can obtain those songs on the domestic pressing in this album, together with *Offrande* and *L'Heure exquise* which are being released in America before being added to the British list.

MUSICAL COMEDY FAVORITES—Vol. II. André Kostelanetz and his Orchestra. Four 10" records (8 sides), in Set CM-502; price complete with album \$3.68

Continuing his popular series of Musical Comedy Favorites, Mr. Kostelanetz offers the following selections.

Night and Day (from "The Gay Divorcee")
(Cole Porter)

Time on My Hands (from "Smiles") (Youmans)

The Touch of Your Hand (from "Roberta") (Kern)

Somebody Loves Me (from "George White's Scandals")
(Gershwin-De Sylva)

With a Song in My Heart (from "Spring Is Here")
(Hart)

Easter Parade (from "As Thousands Cheer") (Berlin)

I'll See You Again (from "Bitter Sweet") (Coward)

Dancing in the Dark (from "The Band Wagon")
(Schwartz)

Arranged in the usual Kostelanetz manner, and expertly played under his direction, this brilliantly recorded set will appeal to the Maestro's vast army of followers.

WINGS OVER JORDAN. *Wings Over Jordan*, conducted by Worth Kramer with Rev. Glenn T. Settle (narrator). Four 10" records (8 sides), in Set CM-499; price complete with album \$3.68

The CBS Sunday morning feature program *Wings Over Jordan*, which has been on the air for four years, makes its debut on records this month. A mixed choir conducted by Worth Kramer with the Reverend Glenn T. Settle offers the following selections from its vast repertory of spirituals:

Rocky My Soul in the Bosom of Abraham

Sometimes I Feel Like a Motherless Child

Don't Stay Away

Couldn't Hear Nobody Pray

Trying to Get Ready

Deep River

The Old Ark's A'Moverin'

Sweet Turtle Dove

A feature of this presentation is the short narration by the Reverend Settle, which is separated by a divider from the Choir's rendition of the spiritual. Beautifully sung and clearly recorded, this set will have great appeal to those who enjoy spirituals sung by a choir.

DICTION

PAINE: The Cists. Read by Paul Muni. 10" records (2 sides), No. V-10-1005; price 79c

Released as a "special" on last month's list, *The Cists* has been clearly read by Paul Muni on this well recorded disc.

RUSSIAN

RUSSIAN COURSE. Linguaphone Institute. Sixteen 10" records (32 sides), complete with text books and carrying case; price \$52.50

The Linguaphone Institute presents this course in Conversational Russian. The course is designed to give the student a thorough ground work in the language, and for this reason there are male and female voices used in the recordings. Dimitri Svjatopolk-Mirskij, lecturer in Russian at Kings College, London, is assisted by two women and three men. It is claimed that the student will have at his command upon mastering the course a vocabulary of over 3,000 useful words and a store of colloquial expressions and idiomatic phrases which will enable him not only to converse without difficulty with Russians, but also to understand and appreciate Russian thought as expressed in the national literature of the past and present.

CHILDREN'S RECORDS

ROLITO. Told and Sung by Frank Luther and Llopis de Olivares (in English and Spanish) with Jesse Crawford (organist). Six 10" records (12 sides), in Set D-313; price complete with album and booklet \$3.67.

Rolito, the story of a little Mexican boy, is presented in such a manner in this set that parents will find a new and painless way to teach young children the rudiments of Spanish with the least possible effort. Greatly aiding the purpose is the music by Ruth Cleary. The story and lyrics are by Jeanne Armando, and the pictures by the well-known illustrator Russell Patterson.

After playing these records, you will find yourself humming the simple gay tunes and laughing over the life and adventures of little Rolito.

FOLK SONGS

ARMENIAN FOLK SONGS. Marie Arakian (soprano, in Armenian) with piano accompaniment. Two 10" records (4 sides), Nos. TA-AR1/2; price \$1.57 each.

Marie Arakian, a soprano well-known in Armenian circles, has recorded the following folk songs, which have been arranged by Alexander Aslanoff:

Kroong & Golkhozi Agshig — TA-AR1

Dzaghotz Muda & Yaili; Hoy Nazan — TA-AR2

The singer has a well schooled voice of pleasing quality, and we are informed that Sergei Rachmaninoff has complimented both Miss Arakain and Mr. Aslanoff for their fine work. The recording is very good.

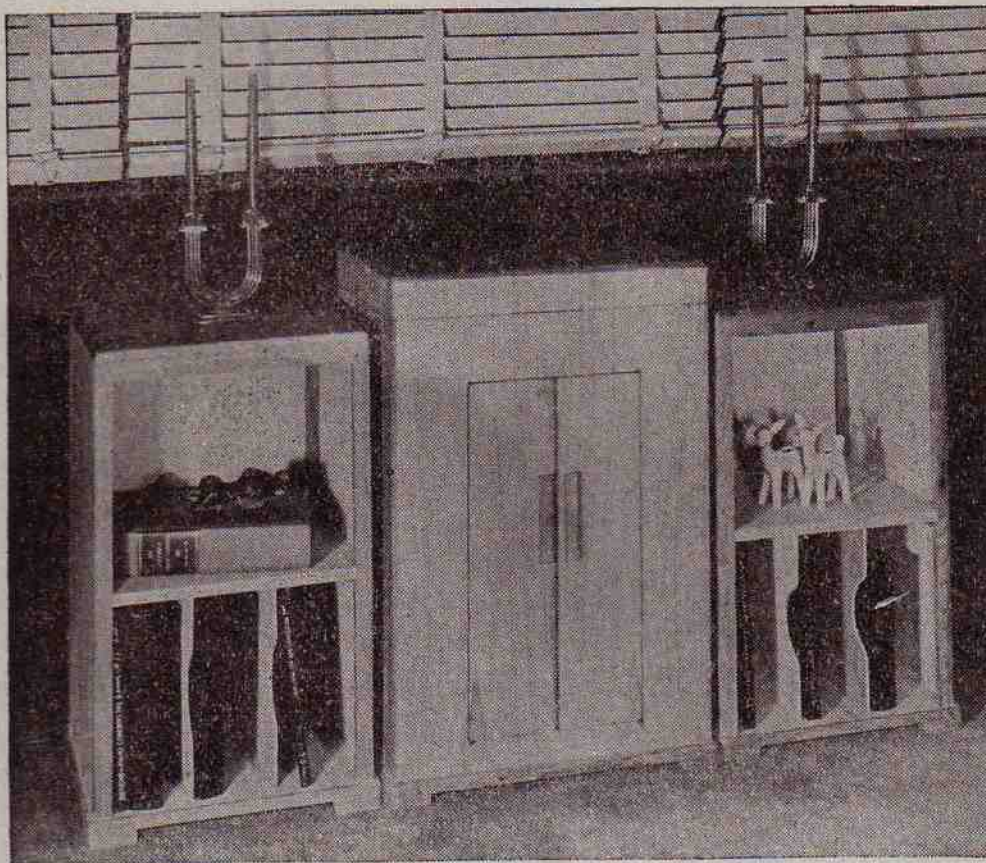
RUSSIAN SOLDIER'S SONG & SONG OF THE DANCE (both arr. N. Vasilieff). The Siberian Singers (male voices, in Russian) with piano accompaniment, directed by Nicholas Vasilieff. 10" record, No. V-10-1000; price 79c.

Nicholas Vasilieff's Siberian Singers give rousing performances of these two songs which he has arranged. The recording is clear.

H.M.S. PINAFORE — Excerpts. The Victor Light Opera Company with Orchestra, directed by Emile Cote. Four 10" records (8 sides), in Set X-P120; price complete with album \$2.62.

An excellent abridgement of the G & S favorite, which contains all of the most popular numbers. The Victor Light Opera Company list among its members such well-known radio artists as Mary Hopple, Fred Hufsmith, Walter Preston, Lois Bennett and Crane Calder. The recording is very good and the balance between the voices and the small orchestra has been carefully maintained.

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